

UNIVERSITY AVENUE



UNIVERSITY OF BRIDGEPORT

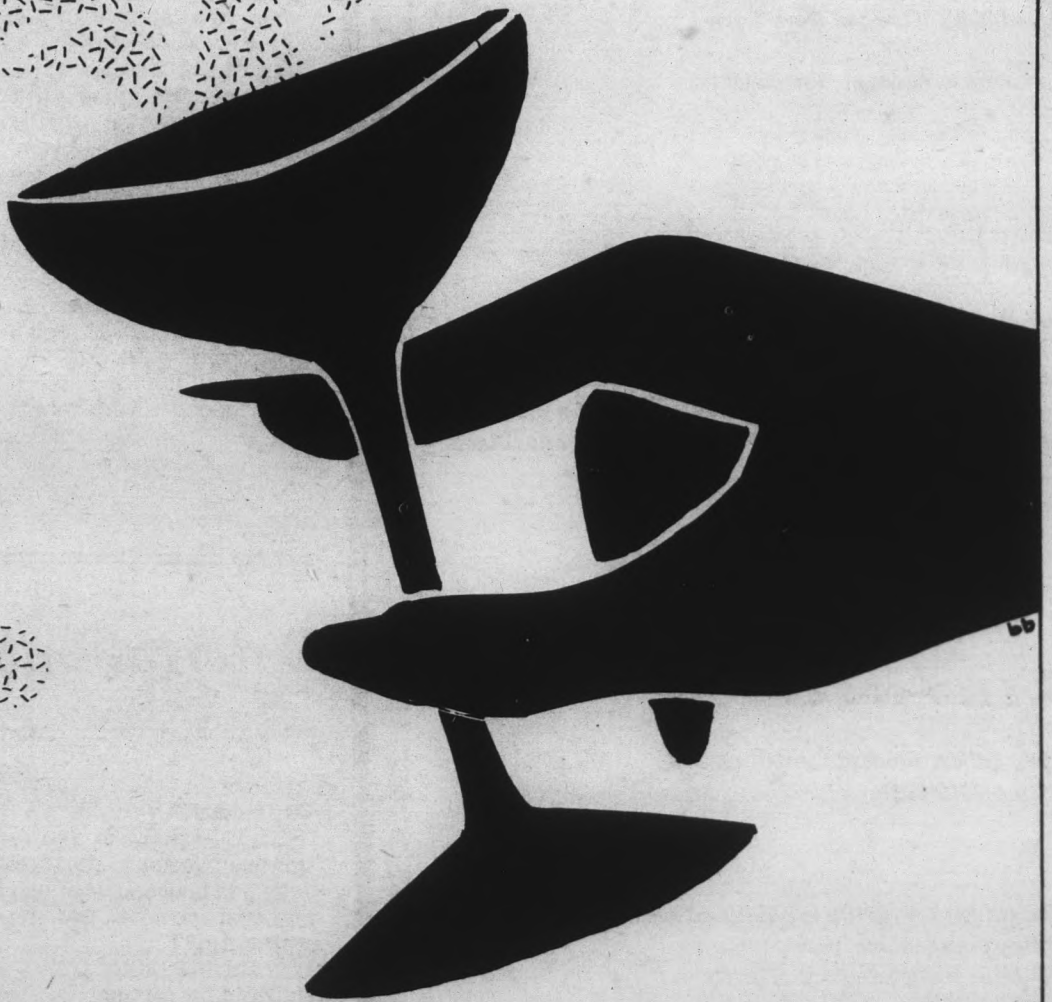
VOL. 1 NO. 2 SEPTEMBER 25, 1980

25 CENTS

B52s' Party Out
of Bounds By Bob Payes
Chicago: Still in Tune
By George Dalek

CAMPUS LIFE

KINGSMEN
PUB



*It Isn't The Ritz
But The Drinks Are Cheap*

Campus Pub

Things Are Pretty Dry

Carriage House

Saved For Another Year?

UNIVERSITY AVENUE

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UNIVERSITY OF BRIDGEPORT

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Editorial

Keeping the Carriage House

The sounds and visions that greeted new visitors at the front door of the Carriage House were at least, if nothing else, reassuring. While there are keg parties, dorm parties, mixers, Kingsmen Pubs, Barnabys', parties, parties, parties all to enhance campus living; it was always reassuring to find out that there was something else.

Well that something else, it seems now, is in a distressing state of limbo. Yes, the Carriage House will reopen October 10 after more than a month of meetings and planning. The circumstances involving this reopening, however, seem very puzzling.

After two years of innovative leadership and concert planning, Mike Zito departed for Canada, leaving the Carriage House without a manager. A freeze was put on the hiring of a new manager and the building remained unexpectedly closed.

It's hard to blame the administration for inaction involving the Carriage House. It's not the administration's problem or worry. The Carriage House is the student body's ballgame.

Thankfully, the Student Center Board of Directors decided that the Carriage was indeed too special to let slip away. A com-

mittee was established to prove to the administration that, yes, students are willing to continue support of the Carriage House.

Through the efforts of the committee, the Carriage House will be operating again. Well, sort of. It will no longer occupy the same hours as it did while Zito was manager now being open only two nights a week rather than four. And how long the coffee house will be open is yet another question because, it is operating for an unspecified "probationary period."

While it is a relief that the coffee house hasn't yet disappeared it is still a concern as to whether it can still continue to run as the only university-run coffee house on the East coast. Word was over the summer that the administration was considering making a storage house out of the legendary facility.

Students have shown support of the Carriage House in the past and there's no reason why it should stop now. We hope it can continue as the diversified format that was created by Mike Zito. With all the campus partying that goes on here, with the Kingsmen Pub, the campus pub and etc., it would be nice to know that there is always something else.

LETTERS

Group Effort

TO THE EDITOR:

Don't you think you're asking too much of Student Council when you say in your editorial (Mystery Achievements in the Off Season) that it is up to this one particular group to act as student voice? Isn't that gently moving the responsibility off yourselves and other student organizations that have access to act as student voice? Perhaps last year's Council set new standards for leadership (all of them lower) but this year's Council hasn't had the chance to do anything yet.

It's easy to judge others, but being judged is a different story.
Bill Shoun

Ch, Ch, Changes

TO THE EDITOR:

What, with no articles dumping on student council, no editorials crying about apathy, no Wanda Page, no empty headed commentaries . . . well it wasn't the Scribe after all. Thanks for at least that much.

While the new name of the paper doesn't exactly knock my socks off, it should at least keep everybody happy. Names aren't important really, just content. Nice first issue, let's see more stuff from Elizabeth Amorosi and Lisa Sahulka.

Randy Phillips

Borrowed Times

TO THE EDITOR:

Well, I must admit, I was taken back. First I felt disappointed; no Scribe, nothing to laugh at anymore. Thanks a lot!

While I must admit that it's not the greatest publication I've seen this side of all the magazines you borrowed formats from (I noticed parts of Rolling Stone, the Fairfield Advocate and the Soho Weekly News in it to name a few) it does stand up on its own. So far. We'll what happens the first time Council does something you don't agree with. Spare us this year.

It looks like you're on the right track, for now.

Carol McCann

Entertainment

TO THE EDITOR:

So you say you're a paper for University readers, well there's a large gap between what you say and what you cover. Ever hear of rock and roll?

I think there are some students on campus who listen to it from time to time. Maybe even some of us see concerts, buy records and such. There are some of us out here. We can read. Thank you.

John Jancsarics

TO THE EDITOR:

Help save a piece of sculpture by that famous sculptor — *Mater Naturalis*! This beautiful, massive tree trunk is near the umbrella in the parking lot behind the Student Center. The contour, lines, and texture of this masterpiece are superb. I hope your readers will take time to look at it and send letters to you and university officials (especially to the maintenance and ground departments) pointing out that U.B. needs this work of art in the open to stay where it is to combat some of the eye pollution that is obvious on the campus. I have already notified the U.B. Sculpture Dept. to the effect that the destruction of this God-made sculpture would be a blot on the department's escutcheon.

Un filius de mater naturalis,
Ray Buzak
(Gerontology Student)

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UNIVERSITY AVENUE

KINGSMEN PUB

WHICH WAY IS THE BEER?

*In The
Melodrama
of College
Life,
The
Kingsmen
Pub Offers
Students An
Outlet: No
Matter How
Bad The
Music Is*

S

tudents who visit the Kingsmen Pub share two beliefs: disco is the music of the gods and the condition of the bar is ragged and should be improved.

Joseph Sorge, proprietor of the Kingsmen for the past 11 years, plans to improve the bar by adding an extension to the existing structure, but that doesn't mean the ragged look will disappear.

"They messed up the place," said Sorge. The annoyed proprietor added, "Did you look at my bathrooms? What do they want me to do, put \$50 chairs in here? That's the clientele I cater to."

"Is he going to blame us for cockroaches too?" asked Tom, a senior here. Tom said he was sitting at the bar with a friend when they noticed a cockroach crawl by. It was soon followed by another. "And the bathroom—you can die from the fumes!" he exclaimed.



"Did you look at my bathrooms," says Joe Sorge, proprietor of the Kingsmen Pub while sipping on a free brew. (Photo by Patrick Williams)

Although the Kingsmen isn't the Ritz, it offers students drinks at a moderate price, doesn't have a cover charge for students and tries to attract student business with various specials. For example, the bar has mug night every Tuesday, Narragansett and Utica Club nights and Sorge plans to begin having a ladies' night soon.

Sorge hired a staff of 15 or 16 persons — most of them U.B. students — to help him, especially on those busy nights — Tuesdays and Thursdays.

Photographs of U.B. students line the crude wooden walls of the pub — evidence of past partying. Personalized mugs hang from the ceiling over the bottles at the bar. A television flashes silently in the dark room as customers play pinball, drink in silence, dance or try to talk over the music's roar. The music — records — is played from a dark corner of the upper level of the pub.

When asked why he never hires any live bands, Sorge said, "Door charges would be needed then. Either that, or a price hike on drinks. I think that would turn people off. Besides, the school provides enough entertainment that's live."

One of the main reasons Hocine, a mechanical engineering major, frequents the Kingsmen is the fairly inexpensive drinks.

Hocine says he visits the Kingsmen because, "I don't have anything else to do, especially on weekends. There's no other place around." He prefers nights when the customer flow is light and would like to see the bar space expanded.

However, partying isn't the only thing that goes on at the pub. "We have fights in here, but it doesn't happen often and we try to minimize it," said Sorge. He keeps a bouncer (he prefers to call him a doorman) just in case of trouble.

The "doorman," Ahmed Amrani, does various odd jobs, but his main responsibility is keeping things quiet. Amrani said that when someone is acting up, "I talk to him first and if he continues, I have to ask him to leave." The 6'5" man added, "It usually works. Maybe it's because they see me as a giant."

Keith, a sophomore at U.B., agreed with Amrani's description. He said the management handles fights in a calm, orderly manner. Keith visits the Kingsmen to relax. "The atmosphere is different in here," said Keith. "People act differently here. They're more at ease, freer to socialize, so it's easier to make friends." However, he would like to see the building expanded.

Melanie, a sociology major at the university, is also tired of the drab decor. "The place is a dump. He could fix it up. He gets enough money. If I had a car, I wouldn't be here," said Melanie.

Hadi, an electrical engineering major, doesn't pay too much attention to the surroundings. He said he comes to the Kingsmen because he studies until 10 or 10:30 every night. "By then," says Hadi, "there's not much choice on where to go."

BY GLORIA MENGUAL

In Search of Food

BY DAMON NORKO
Staff Reporter

If you are broke, don't have a car, and are on the meal plan, then you may have a problem finding food on Sunday night. That's when Marina Dining Hall chooses to stop dishing out its drab array of cooking, leaving you to fend for yourself.

"Sunday night is spaghetti night!" for a floor in Bodine, whose fledgling cooks prepare pots of everybody's favorite. Although this floor is well-fed, most meal plan students don't have large quantities of food on hand.

"We sometimes have one of those cans of ravioli," says a

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frugal-looking young man with a faded Ramones T-shirt, "Near the end of the month I sometimes run out of money."

Food that can be cooked in the dorm costs money, too, and so many students find themselves seeking aid.

"You can always go out and beg," remarked someone, "but food is a precious quantity around here. People don't give away food like they'd give away a cigarette, for example."

Hunger may be a less harsh reality if you do have cash on hand. There are many food outlets within walking distance of the campus, from the food stand in Seaside Park to Dut-

chess Drive-in on Park Avenue. One could also eat at a pub, like Kingsman's on Main Street or Barnaby's on Atlantic. Other Sunday night possibilities are Conti's on University Avenue, Famous Pizza on Park Ave., the Blue Teapot on Myrtle, Rosalia Restaurant on Main, and Gazebo's Ice Cream within spitting distance of everyone at University Square.

If the fare available around here begins to get to you, however, a car can come in very handy.

"The best place is Napoli's (on Park Avenue)," claims a Bodine dorm dweller, "It's only about three miles from here."

Other notables accessible by car are Lums on Main Street and

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York Steak House in Trumbull. In Trumbull?

"You usually don't make things like steak in the dorms, and it's not really that far. It's worth the trip," explains a student who goes there regularly.

While this doesn't nearly complete a list of restaurants in the area, it shows the places most frequented by UB students. Those who didn't stay behind in their cubicles, who watched their money carefully, or who weren't able to stock up on food beforehand, that is.

"I usually manage to get by, though," concludes the Ramones fan, "Anything is finer than eating at Marina in the evening." ■

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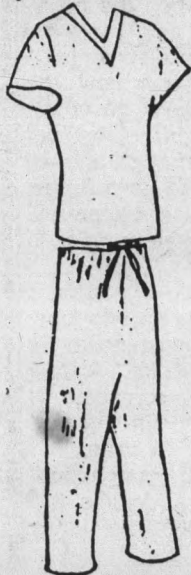
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Be There, Aloha!

After a tough week of classes and study sessions, start the week off right . . . in Hawaii.

Join Warner in a Hawaiian Luau on Sept. 26 from 9 to 2 a.m. There will be free Hawaiian leis at the door and pina colodas, Hawaiian fruit punch and beer to drink. But don't forget, Hawaiian dress is required for everyone to be admitted.

Also on Sept. 26 and 28 the movie 1941 will be shown at the student center. Before the

movie on Sept. 26 meet in the faculty lounge for a TGIF from 3 to 7 p.m.

On Sept. 27 mix together with the Uncle Chick Band at 9 p.m. in the Harvey Hubbell Gym.

Get your tickets for Poco, who will play in the Harvey Hubbell Gym on Oct. 5 at 8 p.m. Ex-Orleans player, John Hall, will start the concert rolling.

Have some outdoor fun watching the UB soccer team play two home games at the

Kennedy Stadium. On Oct. 6 UB will play URI and on Oct. 8 will play Stonehill College.

For a different note, hear the Margo Knis Jazz Ensemble at the recital hall in the Arts and Humanities building on Oct. 11.

Whatever you like to do, there must be some of it at the University of Bridgeport this week. ■

Jane Ruttenberg

Back Alley News

GEM AND MINERAL SHOW

The University of Bridgeport will host its fourth annual Gem and Mineral show on Saturday and Sunday, Sept. 27-28, from 10 a.m. to 5 p.m. at the Student Center Social Room. The donation at the door is \$1.00.

GEOLOGY FIELD TRIPS

Two geology field trips will take place in October. All UB students and/or families are invited to attend.

The first is on Saturday, Oct. 4. It will be an all-day trip to the heart of Eastern Pennsylvania's hard coal industry. All attending must bring a lunch and a drink. A chartered bus will leave UB Dana Hall at 7 a.m. and return later the same day. The fee is \$10.00 per person.

The second trip is scheduled for Sunday, Oct. 26. This all-day trip will be to one of the most picturesque regions of the northeast: the high Catskills, its rivers, mountains, and waterfalls. Again, all attending should bring a lunch and a drink. The chartered bus will leave Dana at 7 a.m. and return at 8:30 p.m. the same day. The fee is \$5.00 per person.

CARNIVAL OF CLUBS

The Carnival of Clubs, which is sponsored by the Student Council, will be held at 12-6 p.m. today, September 25, outside the Student Center. In the case of inclement weather, all clubs will be in the Social Room of the Student Center. Over 60 registered clubs will be represented.

FULBRIGHT GRANTS

The 1981-82 competition for grants for graduate study abroad offered under the Fulbright Program and by foreign governments, corporations, universities and private donors will close on October 31, 1980. Only a few weeks remain in which qualified students may apply for one of the approximately 511 awards which are available to 52 countries.

Application forms and further information may be obtained from Assistant Dean De Laurentis, Dana Hall, Room 124 (Ext. 4815). The deadline for filing applications is Monday, October 20, 1980.

ELECTIONS

Election petitions for Freshman Class President and Vice-President must be submitted **NO LATER** than 4 p.m. today in Student Center Rm. 114.

Elections will be held on October 1 and October 2, from 11:30-1:30 and 4:30-6:00. Ballot boxes will be in Marina Dining Hall, the Library entrance and the Student Center Lobby.

TYPEWRITERS AVAILABLE

Five typewriters have been placed in the Junior College Building for use by any University students. They are available from 8:50-5 p.m. in the Junior College Building and arrangements for their use can be made by contacting Roberta Schmidt, Junior College Building, Room 101A, Ext. 4131.

TRAFFIC VIOLATIONS

Effective Monday, September 29, 1980, Campus Police will begin tagging vehicles for parking violations in the University Campus lots. Students and Faculty/Staff are requested to register their vehicles as soon as possible if they have not already done so. Serious violations such as Fire Zone areas, Handicap areas, or blocking doorways are subject to TOWING AT THE OWNER'S EXPENSE.

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THE CARRIAGE HOUSE: A Dinosaur That Survives in a World of Dragons

ELIZABETH AMOROSI
Staff Reporter

I went to the Carriage House this afternoon. Not in the sense that I used to be able to, of course. I was at the post office and I suddenly had this overwhelming urge to see it again. I walked back.

Nostalgia proved unwise in this case. The Carriage House was dimly empty and dusty, from what I could see through the kitchen window. Most distressing was the eerie silence: it was aptly punctuated by B-B shot holes in the front window.

The scene was a sharp contrast with my last memory of the Carriage House. It was a warm Saturday evening in April, and the Carriage House was triumphantly "standing-room-only." Mike Zito was beaming from the small stage and the cooks had not a moment to rest. Pierre Bensusan, a young French folk singer, took the stage amidst enthusiastic applause. The quality of music flowing that night was unbelievable and the audience was warmly responsive. The atmosphere was friendly and inviting.

Zito, creator of such memorable evenings in the 19th-century structure, has gone to begin a new life and career in

Canada. He served a two year managerial stint at the Carriage House and was perhaps its most familiar fixture. With his departure came the obvious question, at least in the eyes of Carriage House enthusiasts, of who the new manager would be. Zito, by keeping the establishment filled with the famous and not-so-famous names in folk and jazz (and occasionally rock) music was undoubtedly a tough act to follow.

It was late in August when it began to appear that Zito's act was indeed a finale for the Carriage House. A freeze was put on the hiring of a new manager. And so the Carriage House, which was geared up and ready to go the first week of last fall semester remained mysteriously closed, with little or no sign of any life planned for the future.

The Student Center Board of Directors stepped in at this point. Concerned with the possibility of losing the Carriage House, a committee of ten students was appointed to look into the issue and work with the administration. Acting Carriage House committee chairperson Greg Wilson said, "The administration never actually said they were going to close the Carriage House. They just didn't

hire a manager." According to Wilson, the reason the administration was stalling the decision of the future of the Carriage House was that it was felt that the coffee house had little, if any, student support. "They're giving us a chance now to prove we have that support," said Wilson.

So, the outcome of all the conferences is the Carriage House will be operating, for a sort of probationary period. This probation period, an, as yet, unspecified length of time, is to begin on Friday, October 10. For the time being, it will be open only on Friday and Saturday nights. Previously the Carriage House was in operation four nights a week. The Carriage House was the only university-run coffee house on the East Coast that operated out of its own building four nights a week, according to a recent article in the Fairfield Advocate.

Wilson and his committee have been holding planning meetings, the most recent of which was held this past Sunday. At this meeting the pressing issue was plans for a new menu. In the past the Carriage House offered a unique selection of food. These ranged from cheese melts (your choice of cheese), generous fresh vegetable omelettes, peanut

butter and honey sandwiches along with hamburgers served with tofu and raw mushrooms. All sandwiches were available on home-made whole wheat bread. Beverages included an assortment of fruit juices, exotic teas and coffee. The committee is looking to change this menu to hamburgers, hot dogs, French fries and onion rings and some omelettes.

Wilson has been attending other meetings too. Zito, back in Bridgeport with just enough time for a wedding, some business and an appearance on WPKN, met with Wilson on Monday. "Mike and I went over the music list I found in the Carriage House and he gave me names to contact. He really helped us out," said Wilson. He has definite ideas of what he feels will be a balanced music format. "I want to see a mixture of rock, jazz, blues and folk," stated Wilson.

The committee hopes to have mostly live entertainment at the Carriage House. They have no definite commitments from any specific artist or groups as of yet but are hoping to have a jazz-rock band, Revelations, slated for the Saturday after the opening weekend. Also tentatively planned is a midnight movie series, with programs ranging from the Grateful Dead movie to a Three Stooges film festival.

Even with the most careful planning, running the Carriage House appears to be a full time job. If the probation period goes well, does the university plan to hire a full-time manager? "It's doubtful," said Wilson. "The upstairs apartment has been given to the campus priest (and minister) for office space." The apartment, along with a fifty dollar a week salary, traditionally the payment for a Carriage House manager. Georgetown Hall, which used to house the offices of the university's religious leaders, is being closed down due to prohibitive

heating costs.

The Carriage House will have several employees, probably students, who will hold the various necessary positions. It is not clear yet who these people will be or what positions on the staff will be deemed important enough for wages. These and other details remain to be worked out in the remaining two weeks before the official opening. There will be a committee meeting at the Carriage House on Sunday at 1 p.m.

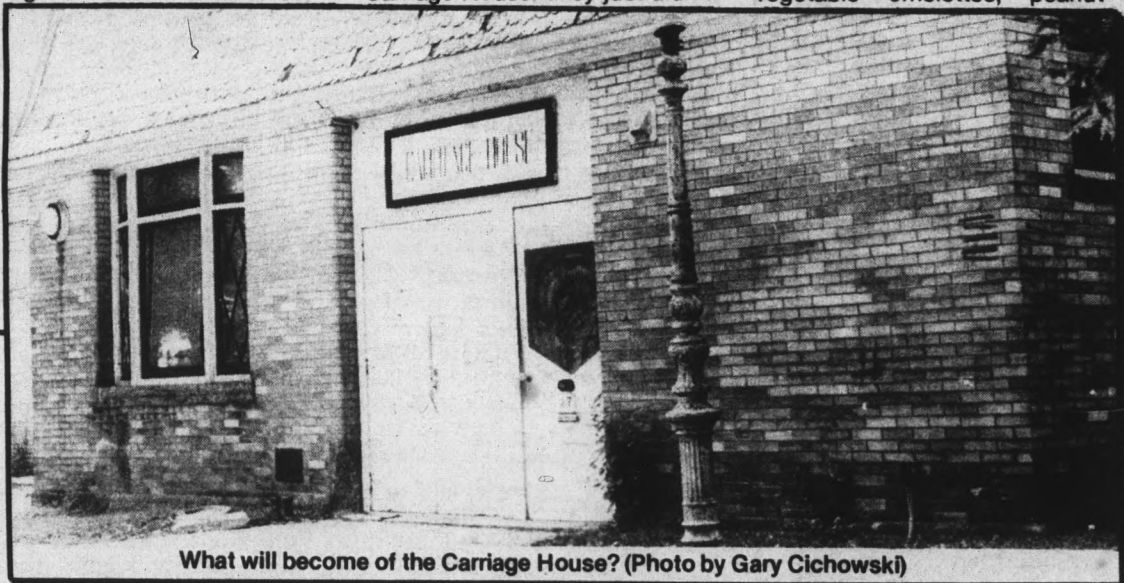
It would appear, at least to the unsuspecting observer, that, alas, the Carriage House has been saved (at least temporarily). Unfortunately, (or perhaps not) it will be a new Carriage House. This may mean that it will be pumped full of new blood and emerge revitalized and strong. It may become the most popular place on campus, filled with people who want to hear good (not necessarily rock and thankfully not disco) music by non-commercial artists. It may become a strong cooperative, with students becoming involved and dedicated in its survival. Who knows, maybe some of the Carriage House stronghold from the reign of Mike Zito may come back to help. And all of us, old fans and new will work together, shoulder-to-shoulder, to realize the dream that was the Carriage House for the past two years.

Or maybe, and mind you, I'm just speculating, maybe none of these things will happen. Maybe, when the time comes we won't clap hard enough (sorry Peter Pan) and the Carriage House won't come back. It will die, a remnant of some forgotten era.

And from the rubble, the planned student Pub will arise, complete with beer-and-wine-and-rock-and-roll-and-those-damn-kids-will-stay-off-the-street-now-and-we-won't-have-to-worry-about-them.

Certainly would solve a problem, wouldn't it, UB? And no one will ever be able to say you didn't give the Carriage House a fighting chance.

Will they? ■



What will become of the Carriage House? (Photo by Gary Cichowski)

If You've Got The Time...

BY CATHERINE HUGHES
ASST. NEWS EDITOR

So, you like to drink. Don't be ashamed, many students at UB do. And, you don't like the Kingsman and are not thrilled with Barnaby's.

You might have heard some discussion of a UB pub. You expected to return this fall and find the Student Center cafeteria miraculously transformed into a drinking establishment.

Disappointed? Don't give up. By next semester you should be consuming your favorite beer in the Student Center basement.

Why isn't the pub here? There are a number of reasons.

The desire to drink on campus is not new. Seven years ago UB students proposed a drinking establishment for the campus. But was it six years before any action was taken. Most of the problems lay in the fact that UB is located in a residential area and no businesses are permitted within its boundaries. So before any university students could be allowed to indulge on campus, the local zoning board had to grant a waiver. The waiver was obtained and an application was submitted to the Liquor Control Commission.

On November 27, 1979, the Commission approved the license and students were set to begin drinking in the Student Center cafeteria on February 15. That date proved to be too soon and an extension was granted until September 15.

According to Bob Kissel, Coordinator of Student Activities, during the summer it was determined that the pub could not be completed by September. The University applied for and was

given another extension until December 15.

Meanwhile, Kissel went to the most logical source for suggestions — students.

Jeff Steinmiller and Robert Ginsberg were among the students offering ideas. "The major delay is the shakeup in the chain of command," said Ginsberg referring to the recent restructuring of University administration.

Steinmiller explains that the student committee made suggestions on setup, hours and operating procedure. He adds that the remodeling ideas offered by the students were thrown out "because the estimates were too high."

But Ginsberg says that the delay is costing the University money.

The University may have to invest additional money, but right now the students are being deprived of an alternate drinking establishment.

Jacqueline Benamati, Dean of Student Life said that the status of the pub will be determined within the next several weeks.

"There are still some ifs to it," said Benamati. She explained that the University has been in contact with other schools, examining their pubs to see the positive and negative aspects of their drinking establishments.

So, when you will be drinking in the student center cafeteria will depend on the outcome of budgetary considerations.

Says Benamati, "Once it's all on the table in final form, the question is whether we can go with it financially, whether the university has resources to put into startup costs at this time." ■

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Eat, Drink, And Bus Your Trays

BY LESLIE JACOBS
National Affairs Editor

As one enters Marina Dining Hall, one wonders what culinary delights are waiting beyond the line of students. Glasses clank, dishes rattle and trays drip water when picked up — tension builds up. It's . . . it's . . . yes, no, yes, its' left over pasta!

The line moves slowly as students choose between corn and peas. Students pick "that stuff" with very little en-

thusiasm, and move down the line to dessert, "the best part of the meal," according to one student. Getting silverware, drinks, and a place to sit is a battle in itself. At certain times during the meals, it's impossible to get a space unless you clear mountains of trays off the table first.

Dinner, the busiest meal of the day, with about 800 students being served, is also the choicest meal, with entrees

ranging from a meat dish to the unidentified potluck. At the end of their meal, students dash off for class — but the work at Marina has just begun. Trays that are bussed (which are very few) are put on a conveyor belt and sent to "the pit" for cleaning. The well traveled trays are then brought upstairs to begin again. The whole process takes about four hours with the help of six to ten workers. But it wouldn't have to take that long,

if the trays were put on the carriages, or brought to the belt.

"We need the busing situation resolved, and we have tried with a campaign that included table signs, tray carts placed in strategic places, and even a worker telling the students to bus their trays," said Victor Vescera, manager of DAKA. But it hasn't worked.

"It costs about \$16,000 a year to have people bus the trays that are left behind, and with that money, some improvements could be made," said Marlene Rabinowitz, assistant manager of DAKA. "One of the reasons that the trays are not bussed," said Vescera, "is that students think they pay enough, and why should they have to bus their trays. What the student doesn't understand is that action goes on their board bill."

DAKA replaced ARA food

services in 1979, and the changes have been tremendous.

"The positive feedback has helped us a great deal, but when a student tells me the food sucks, and can't tell me why, then it doesn't help much," said Vescera.

"The food service is for the benefit of all the students, and comments like that can't help us, but when a student says something constructive, and communicates with us, then it is helpful. Just telling your friends doesn't change anything," continued Vescera.

The money that is spent on cleaning up after the students could be put to better use. Specials such as last Wednesday's Greek Delicacy could be done more than twice a month. "With the extra money, more services such as specials could be offered," said Rabinowitz. ■

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Avenues Daily

TODAY

MASS will be celebrated at noon in the Newman Chapel.

SHARED PRAYER will take place at 5:00 p.m. in the Newman Chapel.

MIXED BOWLING LEAGUE meets tonight at 9:00 p.m. in the Student Center basement bowling lanes.

FRIDAY

TGIF will be held from 3 to 7 in the faculty dining room

1941 will be shown in the Student Center Social Room at 8 and 10:30 p.m. Admission is \$1.25 with UBID and \$1.50 without.

RED PIN DAY at the bowling lanes in the Student Center from 2:00 to 7:00 p.m. Hit a red pin and win a free game.

SATURDAY

MASS will be celebrated at 4:30 p.m. in the Newman Chapel.

STAR-LITE BOWL will take place from 9:00 p.m. to midnight. There will be free coffee, donuts, and bowling shoes.

SUNDAY

MASS will be celebrated at 11:00 a.m. and 9:00 p.m. in the Newman Chapel.

FAMILY DAY in the Student Center basement from noon to 5:00 p.m. Bowl three games for \$1.20 and get shoes free. Play billiards for half price. All welcome.

1941 will be shown in the Student Center Social Room at 8:00 p.m.

MONDAY

MASS will be celebrated at noon in the Newman Chapel.

SHARED PRAYER will take place at 5:00 p.m. in the Newman Chapel.

BOD will meet at 9 p.m. in Student Center Rm. 207-209.

TUESDAY

MASS will be celebrated at noon in the Newman Chapel.

SHARED PRAYER will take place at 5:00 p.m. in the Newman Chapel.

WINE AND WORDS is scheduled for 8:00 p.m. at Georgetown Hall.

MIXED BOWLING LEAGUE meets at 9:00 p.m. in the Student Center basement bowling lanes.

WEDNESDAY

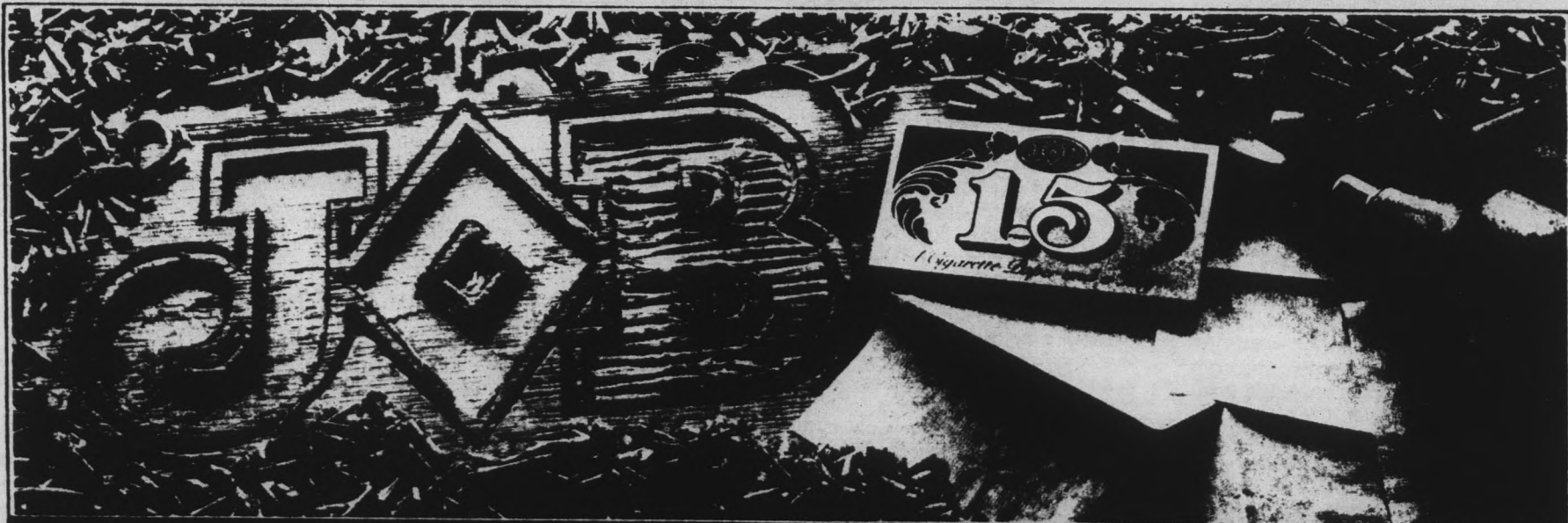
MASS will be celebrated at noon in the Newman Chapel.

SHARED PRAYER will take place at 5:00 p.m. in the Newman Chapel.

BARGAIN DAY in the Student Center basement from noon to 5:00 p.m. Get free bowling shoes and bowl three games for \$1.20. Play billiards for half price. All welcome.

STUDENT COUNCIL will meet at 9 p.m. in the Student Center Rm. 207-209.

BSA will meet at 9 p.m. in the Student Center.



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Hate Never Sleeps Scotland Shivers From Chill of Blind Anger While KKK Rallies

BY LISA SAHULKA
FEATURE EDITOR

I've always had this comfortable picture of the Ku Klux Klan ala Roots. The quiet group of Southern Negroes sitting outside their shacks singing Bible songs, suddenly interrupted as a fierce band of angry white-hooded demons ride into the middle of them, set fire to their shacks, and hang every innocent Negro.

This was comfortable, because I can deal with irrationality. Blind anger has always billboarded ignorance to me and that I can at least find security in. But the KKK of the 20th century makes me very uncomfortable, because I see in them rationality and cold purposeful order, and it is in those against the Klan that I see blind anger.

"There will be no Klan. There are more of us than them. We will destroy them. We will remove them. We are in the billions, they are in the tens. We will show Scotland. We will give courage."

Toby Schwartz let loose this sea of shark-like words and Scotland shivered. This International Co-chairman of the International Committee against racism slapped the small, infant-like town awake several times not only calling for the Klan's removal, but openly calling it an instrument of the Rockefellers. He further pointed out this Klan rally was no church picnic, but a cover for criminals who go unpunished after "shooting at random three black women in Chattanooga." But these atrocities are certainly not even a two-by-four in the weighty structure of threats and oppression the KKK has been building for years according to Schwartz. One example of a recent threat that the co-chairman gave while pacing in his dirty construction boots partially covered by faded jeans was a letter sent to Willimantic, signed by the KKK.

The letter said "We suggest that you whites move out before Saturday night because we're

going to burn it down", according to Schwartz. "And do you know how that threat has been answered . . . 40 Willimantic residents are here today", he boomed. This was met with a hurricane of cheers and claps and scattered "we shall overcome's" from approximately three bus loads of recently formed groups, including the one Schwartz is affiliated with, a bus load of college students from Wesleyan and the Coalition Against Racism (CAR).

All the buses were searched including "CAR" who felt they were getting the pointy end of the stick. They were stopped for 15 minutes on the road and then when they finally got up to the Anti-Rally location there was only one police officer to search the men and they had to wait for a woman officer to arrive to search the ladies.

This according to their leader, Steve Kenyon, was an obvious stall tactic exercised by the local police to "prevent trouble, even if it means preventing peoples rights".

Whether or not this is true or not is some what inconsequential in the long run however. The police searched everybody before allowing them up the two mile long hike to the Rood farm where the private rally was to be held. Whether or not you had a black leather jacket on or an Invisible Empire T-shirt or a blue suit like Bill Wilkenson made no difference. If you had a car, you got searched. While I was there a long haired man and a woman got stopped for carrying a bayonet which is an illegal weapon according to Fred Vollono an officer standing by the blue "paddy wagon". The next day the Imperial Wizard himself got busted for carrying a .45 in his car. The police were only there to "try and prevent violence" said Vollono quietly.

You would have never known it though from the cries of the Anti Klan people, for as they began to walk past the gun propped open doors and

cemetery they chanted "Cops, Courts, KKK all a part of the bosses' plan". They also shouted "Death, death, death to the Klan, power, power, power to the workers" and "Jobs yes, racism no - the KKK has got to go".

Still, although these chants have an air of violence in them all of the protestors ardently insisted they were there "not to confront the Klan" as Alfonzo Bush a student from Wesleyan put it. Another student from the same college added "The Klan can not be here without someone protesting."

Other protestors had come because the Klan was "disgusting", or for "self preservation" or because the KKK is a threat against feminism. One grey haired woman with a NO NUKES pin on said she was in Scotland because she wanted to "live in peace". This woman's husband volunteered and had fought against the Nazi's in WWII. She said, in effect, that we had beat racism once and it could be done again.

But although the protestors didn't come for violence, violence came with them. It marched up in their parade, and carried two or three inch poles with posters on top like "Klan Chowder". These "weapons" were not removed by the police so the potential air of confrontation hung about like the choking smell of garbage on a hot day.

And it wasn't just the incidents of violence that did occur, for they were minor in view of what could of happened. The fact that six guys in leather jackets were attacked while walking up to the rally, and that two of them had been beaten to the point of bloodshed will not go down as an important event, when remembering the rally. Nor will it be remembered that a long haired man about 21 years old came up midway through the rally with a blood stained white cloth around his head and showed the crowd his open cut. But what will be remembered is

that it was the Anti-Klan people who brought violence with them, not the Klan.

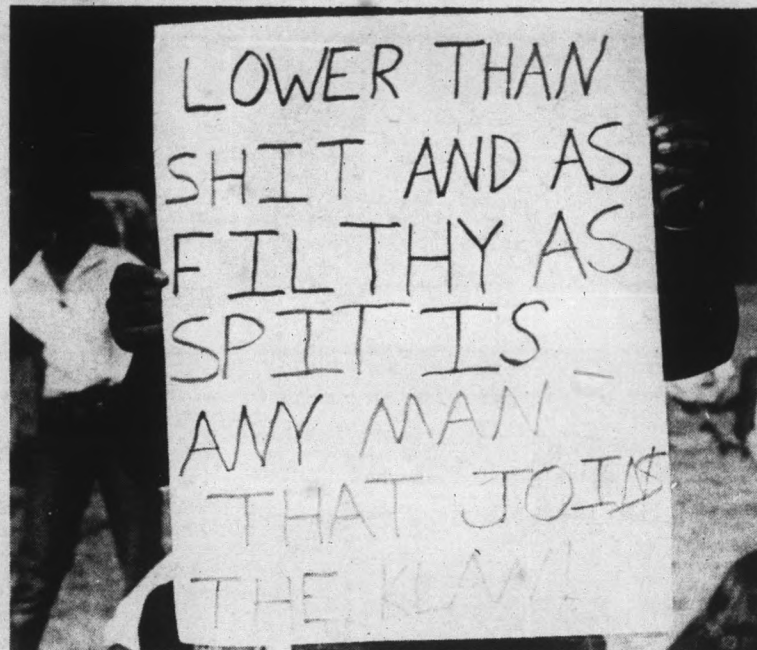
The Klan of the 20th century is not stupid. Bill Wilkenson, despite his temporary delay with the police knows what he's doing. He warns those in the KKK not to make obscene gestures at the press, "that's just what they want," he adds. Then in an intelligent, well controlled voice, booming with confidence he began orchestrating a speech which many of our political leaders couldn't even hum.

Wilkenson conservatively dressed in a blue suit, not in the Klan garb informed the crowd in his speech that his organization is always seen as an anti group. "Anti-Negro, Anti-Jew, Anti-Christian," he reels off, "well we are a pro-organization, pro-America, pro-Christian, pro-labor. We open and close every meeting with a prayer. Our country was built on religion . . . Every church preached segregation until 15 years ago. Maybe Jesus Christ came back and changed the rule but I missed it." This was met with echoing applause in the dark field and cries of "burn Negroes" "white power" swept about the scattered woods surrounding the wooden make

out to the crowd in well wrapped packages with nice paper on the outside.

Wilkenson told the crowd he was in the Klan for his sons, which was a nice touch when you think about it. "When my son, (17) goes out into the job market he owes no minority anything." After this sentence once again cries of "white power" swept up from the back of the crowd where the huge cross waited silently, and seemed to gain momentum until it hit the stage. Everything the Imperial Wizard said was met with this same type of enthusiasm. And don't bother rationalizing that those white sheets cover ignorance. Several of the Klansman I spoke to impressed me with their knowledge of not only the issues Wilkenson spoke on, but just their general knowledge and impressions of the KKK on the whole. And they were quick to point out that the Klan was not into violence, and it was the "Anti-Klan people who are, in effect the problem here today". And the two blue eyes that peered out at me were right.

When the speech was over, the Imperial Wizard met the crowd in his white sheet with the blue bars on the sleeves. Now in front of the imposing



This poster, held by a Wesleyan students, never made it to the rally but created a stir on its own ground at the Anti-Klan Rally. Students from Wesleyan started off with a carload, but came to the rally with two bus loads of outraged protestors.

shift stage Wilkenson stood on.

The Imperial Wizard then hit on the subject of equality. "We can't even make white people equal," he said frankly. "There's no shame to have a lower IQ. If you are born with a lower IQ you will die with a lower IQ, but does fame and wealth mean happiness? No".

The ERA also came up in the speech. Wilkenson's stand is that you can't make two opposites equal. He said women are good in some things and men are good at other things. What those things are he did not elude to however. He also mentioned Castro "cleaned house" on America and that he felt this was a slap in the face to our country. On this point there were murmurs of approval and all the nodding heads weren't just from the people in the white sheets.

The point is that on the whole Wilkenson is a very enticing public speaker, in contrast to the loud cries of "Death to the Klan" from the protestors he was pleasant to listen to. The Wizard believes in what he is saying and sends those beliefs

cross that smelled of gasoline, he said there has not been a cross-burning in Connecticut for 70 years. After a practice run those in white sheets circled the cross with lit torches and stepped towards it letting the flames grip the bottom and run up to the top.

It was over. The anti-Klan people had all gone home, and all the poles, big bulldogs, bats, pointed clubs, night sticks, some of which had guarded the entrance to the rally, so the protestors couldn't disturb it were gone. Walking back down the two mile stretch to town in total darkness the day fell back into non realism. Even the cemetery that had been such an appropriate symbol of the day meant nothing on the way down. The rally was over for today and it seemed in the darkness that Scotland had gone to sleep. Incredible isn't it? With that huge cross still being licked away by a river of flames Scotland had gone to sleep. Could the town have forgotten the Klan, as quiet and peaceful as they were today, would be back tomorrow? ■



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lively arts

There But For The Grace of God Scan I

BY ROBERT BERKLEY

LIVELY ARTS EDITOR

Art appreciators are outraged when they learn that Rembrandt's *Night Watch* actually had the edges cut off so the painting could

fit into an expensive frame that was measured incorrectly. This is the same treatment films innocently receive when they are broadcast on television and it is always (perhaps there are some exceptions) executed without the input of the director.

With the widespread popularity of cable T.V. films that were originally shot in a wide screen ratio are scanned to a ratio of practically a square frame. Scanning is the process that slims down wide screen films. It is done in one of three ways. One — it simply

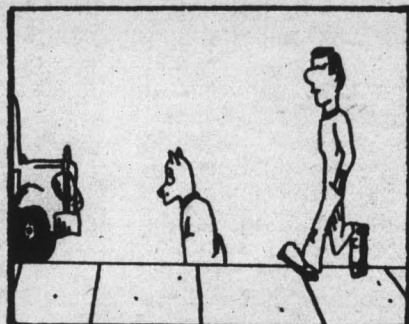
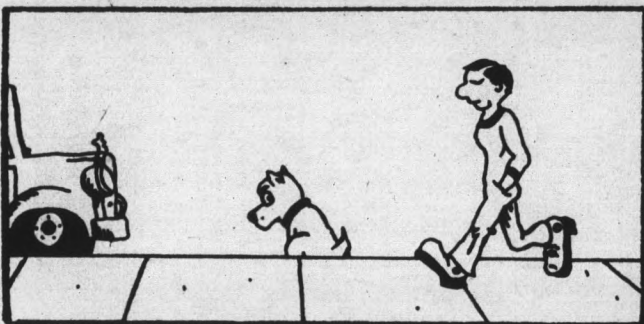
chops off the edges of the frame thereby completely shifting the composition of the frame, perhaps disturbing the meaning and feeling of the shot. So a man placed on the far right side of a wide frame with the hustle and bustle of New York filling the rest is awed by the expanse of the great city. The scanner comes along, chops off two-thirds of the frame — leaving our man in the center of the now reduced frame and he is suddenly isolated and stifled by the claustrophobic metropolis.

Two — the scanner divides the frame in half and shows it as two separate shots. It is most common in CinemaScope films when there are two close-ups in the same frame. One particularly tortuous example comes to mind. In Robert Altman's *Nashville* there is a scene when a man discovers his beloved wife just died. He leans on a countertop in the hospital, facing the camera in medium close-up. A young man comes up to him, also in medium close-up on the other side of the frame and, unaware of the wife's death, chatters to the man about the country/western singer who was staying in the next room. The tense rhythm of that

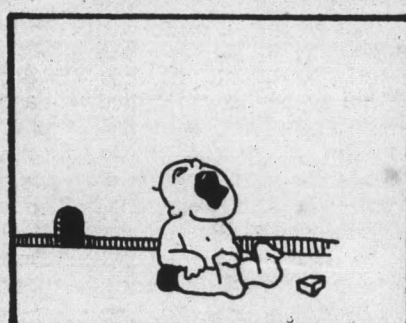
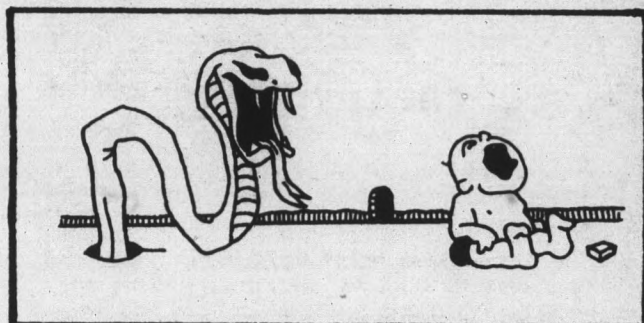
shot is composed with the fact that they are both in the same frame and yet are so many worlds apart at this moment. The audience looks back from one to the other, the older man flinches and we look at him — the young man is still talking but we don't really hear him. An extremely delicate tension is created by the intelligent use of the wide screen. O.K. the scan man gets out his butcher's knife and cuts the frame straight down the middle (actually this is done on an optical printer) and we see the shot as two separate shots. The young man is talking. Cut. The older man flinches. Cut. The young man is talking. Cut, etc. The tension and disturbance is lost beyond the director's original intent. The scenes are scanned by a person or group of people that had nothing to do with the original production of the film.

Three — and this is usually only used in opening and closing title sequences, the image is not cut but simply squeezed to fit the dimensions of the new frame. So an absolutely emaciated Barbara Stanwyk is descending the hill as the equally emaciated letters of *40 Guns* fill the screen. Then the chopped up, scanned version of the film follows.

Once these films are scanned and ready for television broadcast 16mm prints are made up and sent out for distribution to high schools, colleges (U.B.'s own B.O.D. is a steady supporter of scanned prints), churches, and of course cable subscription companies. The obvious evils of scanned prints need not be underlined here. So next time a film is announced as *uncut for television* think about it. ■



Drawings by Gene Barretta



BARRETTA 9/80

B-52s PARTY OUT OF BOUNDS

BY BOB PAYES
Lively Arts Staff

The B-52s show at Stage West was advertised as a dance party, but about the only step possible on the overcrowded dance floor was the Caged Rat, or maybe even the Tin Sardine.

In case you haven't been there yet, Stage West in West Hartford is a huge warehouse with a stage at one end and a bar at the other. Although it does put on sit-down shows with tables and waitresses and such, this was not one of them. With three hours to kill before showtime, the crowd — half genuine new wavers and half arena-rock rejects — consumed a ridiculous amount of spirits and crowded the stage, showering it with a steady rain of flying beer cans. (While we're on the subject, here's my vote for more concert venues that don't serve alcohol.)

Opening act The Plastics, a Japanese quintet (which only made the pre-show playing of the Vapors' "Turning Japanese" that much more ironic), fairly reek of high-tech, right down to their wireless guitar rigs and copious electronic percussion. In fact, transistors supplied the entire beat, underpinning the band's choppy, Talking Heads-ish guitar and frenzied (English) vocals. Visually split between non-descript (the two synth men looking like off-duty nuclear technicians) and campily

striking (female vocalist Chica Sato's white fur jungle dress, complete with tail!), the Plastics danced about with abandon and had a relatively good time.

By the time the B-52s strolled out on stage, the crush at the front of the stage had turned surly, with much mass pushing and swearing. Nevertheless, they paused from assaulting one another long enough to cheer and whoop (and one area musician even tossed copies of his band's homemade single onto the stage) as the B's launched into "Lava." Three songs in, yours truly was forced to escape to the sidelines and relative safety.

B-52s music is an amalgamate of Ricky Wilson's proto-Ventures guitar riffs (plucked from a variety of detuned, de-stringed, low-budget axes) and Kate Pierson's Fellini-film organ stings (and keyboard bass), all set to Keith Strickland's bone-crushing backbeat. Vocal duty shuffles back and forth between the cheesy girl-group harmonies of Kate and Cindy Wilson and Fred Schneider's deadpan twang. Add to this toy pianos, walkie-talkie beeps, and bongos, and you have the B-52s sound.

The set was pretty much a safe one: six songs from the first album (including the inevitable "Rock Lobster" and an encore of "Planet Claire") and seven from the new *Wild Planet*, with

no unfamiliar material to confuse the audience. There were some nice touches, such as Fred using an imaginary Touch-Tone phone in "Strobe Light", as well as the miniskirts and bouffant wigs of the 52 girls. Ricky Wilson, a genuinely home-grown guitar innovator (c'mon,

Guitar Player, profile this kid!), was a real treat to watch and hear, grinning and swinging his guitar with authority.

At least I now know what

Elephant Man

Tickets for THE ELEPHANT MAN, the Broadway prize winning drama for 1979, presented by the American Theatre touring productions at the Mertens Theater, October 16, 1980, 8 p.m., will be available to students, faculty and staff at the Mertens Theater Box Office

concerts at Stage West are like, but if this show was any indication, I think I'll go back only if I'm playing there myself. At least the stage has plenty of elbow room. ■

Alliance Francaise to meet Mr. Jean-Marie Lepage, Canadian Charge d'Affaires to the General Delegation of the Province of Quebec in New York, will be the featured guest of the Alliance Francaise when the group meets, October 3, 1980 at 8 pm, at Sacred Heart University of Bridgeport, CT. Mr. Jean-Marie Lepage will present, in French, a movie on the Province of Quebec, followed by refreshments.

The president will also introduce Mr. Willy Pesneq, the winner of the 1980-81 French graduate scholarship at the Bridgeport University where he is working toward a Master's Degree in Business Administration.

New membership will be accepted at the door. There will be a nominal fee for non-members.

B.O.D. presents
1941
Friday 8:00 and 10:30
Sunday 8:00
Student Center
\$1.25

beginning Monday, September 29. Tickets are free to those with a UB ID.

Tickets to the general public will go on sale October 6 at \$6. This is the first of the presentations presented by the Johnson-Mellon Series. ■

Lillian Gish at MOMA

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Friday, Sept. 26 at 8:30
Saturday, Sept. 27 at 6:00
Saturday, Sept. 27 at 7:30
Sunday, Sept. 28 at 6:00
Sunday, Sept. 28 at 8:30
Monday, Sept. 29 at 6:00
Monday, Sept. 29 at 7:30
Tuesday, Sept. 30 at 6:00
Tuesday, Sept. 30 at 8:30
Thursday, Oct. 2 at 6:00
Thursday, Oct. 2 at 8:30
Friday, Oct. 3 at 6:00
Friday, Oct. 3 at 8:30
Saturday, Oct. 4 at 6:00
Saturday, Oct. 4 at 8:30
Sunday, Oct. 5 at 6:00
Sunday, Oct. 5 at 8:30
Monday, Oct. 6 at 8:30
Tuesday, Oct. 7 at 8:30

Broken Blossoms
The Wind
The Trip To Bountiful
Orphans Of The Storm
The Wind
Broken Blossoms
The Trip To Bountiful
Orphans Of The Storm
True Heart Susie
Miss Susie Slagle's
The Unforgiven
His Double Life
Way Down East
The Unforgiven
A Wedding
Way Down East
His Double Life
Miss Susie Slagle's
True Heart Susie
A Wedding

Admission is FREE with the price of Admission to the Museum.

Chicago Plays New Haven

BY GEORGE DALEK
LIVELY ARTS STAFF

When I told people I was reviewing a Chicago concert last Thursday night I got the expected snickers and dirty looks.

For those of you who have been in my room, you know my musical tastes range from The B-52's, The Pretenders, The Clash, The Police, The Cars and Pat Benatar to the Kinks, The Who and Yes.

But Chicago?

"I thought they were killed in a plane crash," somebody actually said.

Well, far from it.

The jazz-rock group Chicago was alive and kicking in the New Haven Coliseum last Thursday displaying the brassy, bouncy music that made them the band of the 70's.

The boys from the Windy City have been around more than 12 years now and have breezed through 14 gold albums, the last two of which have been disappointments.

Chicago had a few surprises in store for the 6,000 in attendance. First they announced that they would play two sets of more than three hours; something they haven't done in concert for over five years.

As they made their stage entrance to a standing ovation, the group slammed into their first number, "An American Dream," from their latest album, "Chicago XIV," one of a few tunes that save the album from being used as a frisbee. Off the bat, it was evident that the group was getting away from its brassy identification and getting more into heavy metal, trying to please their younger fans while at the same time trying to satisfy the die-hards with their old standards. Lead singer, Peter Dinklage, it had appeared, had gone punk, with his short haircut and purple tee-shirt, and vocalist and organist Robert Lamm was a striking double of Billy Joel (disgusting thought, isn't it).

Chicago's stage presence was well calculated and mixed with oldies in between new tunes and ballads mixed in between hard rockers.

The group then cut into "Beginnings," a crowd favorite, from their successful 1968 debut album, "Chicago Transit Authority." Cetera showed his voice and style flexibility on the next three tunes, "Manipulation," a hard-rocker which highlights the new album, "No Tell Lover," a ballad and hit single from the successful "Hot Streets" album and "Little Miss Lovin'," the band's punk rock attempt from the same album. An attempt is all the song is worth. Asking Chicago to play punk rock is like asking Led Zeppelin or Van Halen to play music. It's just not done.

Chicago made up for the punk flop by playing "Just You 'N Me" from "Chicago VI" and "Alive Again" from "Hot Streets." The brass section, composed of James Pankow, Lee Loughlane, and Walter Parazaider, were at their best, once again proving that the horn section has a place in rock 'n roll.

The band finished the first set playing "Mother," a concert rarity from their "Chicago III"

double-album, and "Reruns," a disappointing cut from "Chicago XIII" which featured percussion solos from drummer Dan Seraphine and Laudir de Oliveira on bongos, and "Song For You," a moving ballad in which new lead guitarist, Chris Pinnik showed that he could play acoustic guitar as well as lead. Pinnik, who looks like a refugee from the Doobie Brothers, replaced former guitarist Donnie Dacus, whose Jimmy Messina-type voice was an attribute to Chicago-style music. Because of differences, Dacus, who replaced original Chicago guitarist Terry Kath (who committed suicide in 1977), quit the band before the latest album went to the studio.

After a half-hour wait, Chicago opened the second set with "South California Purple," a R&B tune with heavy bass and guitar emphasis from their first album.

The band continued trying to sell the audience on their new album playing "Thunder and Lightning" and "Overnight Cafe," a reggae tune which showed off Cetera's outstanding vocal range. A very uninteresting "Gone With a Wind" from "Hot Streets" was sandwiched in between the new songs.

Sensing that the crowd had just about drowned on the new material, the Windy City ensemble rambled into crowd favorites from old albums. Before an ecstatic crowd they finished regulation time by bursting into "If You Leave Me Now" from "Chicago X" followed up by "Does Anybody Know What Time It Is?" "Saturday in the Park," and "Feeling Stronger," which had the Coliseum rocking.

After the automatic encore requests Chicago returned with "I'm A Man" and "25 or 6 to 4," both big hits from the "Transit Authority" album. If that wasn't enough, they spun into "Gimme Some Lovin'," a Blues Brothers cover tune with Cetera and Lamm on lead vocals.

As the band left the stage and people darted for the exits, the final surprise was in store. The band came back to play a second encore, the first time in the band's 12 year history, and even more surprising was the tune they chose to finish off the successful concert: "Gotta Get You Into My Life," a cover borrowed from none other than the Beatles.

Although they skipped concert favorites such as "Wishing You Were Here," "Searching for So Long," "Call On Me" and "Make Me Smile," the concert was excellent because frankly there is no such thing as a bad Chicago concert.

The concert showcased the band's attempt for a new direction without damaging their old style.

As the band finished their final tune, Pankow and Parazaider held up a banner which said "Only the Beginning, Chicago 1968-?"

The question mark was appropriate only because Chicago's music will live on forever and it seems the band still has the talent, encouragement, and drive to keep playing for years.

They say old bands never die. It's true, they just get better with age.



Franklin Scaffner's PATTON, 1970 will be showing in CinemaScope in the recital hall in the Arts and Humanities Center on Thursday and Saturday at 8 pm. Admission is \$1.25.

PATTON 'Rimers' Cast

What was all the commotion around the call board in the Bernhard Center last week? Theatre students were buzzing Thursday as the cast list for the Department's production of "The Rimers of Eldritch" was posted. Seventeen students were selected to appear in the Lanford Wilson drama about a Mid-Western ghost town and the closed-minded people who live there, hopelessly locked in consequence.

Chris Demotse is Wilma and Donna Brockman is Martha, two chattering gossips who pry into everyone's business but their own. Kelly Jo Myers will play Nelly, a woman hardened by the weathered wasteland and her senile mother. Nelly's mother will be portrayed by Angela Adintori. The quiet, pensive adolescent Robert will be played by Doug Moser and his friend, the smarty-pants crippled girl Eva, is to be played by Donna Salzman. Eva's mother, Evelyn will be played by Rebecca McCauley. Mercedes Rudkin is Cora, the local Cafe owner who

is the subject of controversy as she takes on a young stranger, played by David Harp, as her lover. Carrie Pittu is cast as Patsy, the most beautiful girl in town and Laura Emond plays her best friend and sidekick, Lena. Joan Benson and Brad Brenner play Patsy's parents and Gene Barretta is her wise-cracking brother, Josh. Steve Friedman is cast as the trucker with Steve Cioffi in the dual role of preacher and judge. Finally, Michael Normandy is cast as Skelly Manor, the town curiosity. A basically harmless old hermit, he becomes the scapegoat for whatever may go wrong in this secluded little town.



The Rimers of Eldritch cast includes, among others, Steve Friedman, Dave Harp, Steve Cioffi, Gene Barretta, Brad Brenner and Joan Benson.

The Night of Miss Gish

The Face Of Moments had created yet another one...

The audience at the Museum of Modern Art arose to its feet in one of those standing ovations that is so heartfelt, so overflowing, that it touches the deepest chords of all present, and is rechanneled back into itself as a kind of self-sustained, runaway torrent of celebratory joy. Possessed as I was by the circumstances, I could not gauge the actual physical power we were producing, but if the noise was not actually deafening, the moment most assuredly was.

We had all assembled to, in effect, pay homage to Lillian Gish, who (for those with sadly incomplete awareness in this respect) is most certainly film's greatest living icon. In the beginning, cinema gave us the great director D. W. Griffith, and Lillian Gish, and now only she remains. She is 84, but by no means is her present existence a veiled one. Her effect on the film-watcher of today has enormously profound repercussions. It was our whole-hearted acknowledgement of such that we were expressing that night.

While the cinema techniques that Griffith popularized in a primitive form were eventually developed further by later directors, the mantle of Miss Gish's prototypic screen persona has been basically hers to develop to its

fullest ramifications. (While this can be said to be a function of her longevity, it also involves a keen awareness on her part of cinema's inherent capacity and need for growth, and of her part in that maturation.)

Her performances in films of the sound-era mesh as a perfect cog with the traditions of sound-era acting, and still yield moments that hark back to the emotionally-primeval element of conveyance that was such a part of silent film acting. Rather than serve as antique discords in what some may consider to be a tapestry of "modern superiority," such moments evoke an awareness of the transcendent harmony of a sublime consolidation of the two forms of acting.

And when one sees Miss Gish today imitate her famous "forced smile" action of *Broken Blossoms* (1919), the effect is literally catapulting, taking us to cinema's earliest roots and back again in a tearfully nostalgic journey that shows the solidarity of our links to the silent-era to rest in Miss Gish's most capable hands.

While her early performances act as cinema's "tell-tale heart," a sort of pulse of the ages against which modern film should measure itself, her most recent roles are suffused with a deep, maternal element that is all her own; for it

brings to them all the import of her place in film history. There is something incredibly ironic in her refusal to die in Robert Altman's *A Wedding* (1978) until the marriage (and its prospect for another generation) is realized. Hope is the element for which she is holding out—however misplaced it may be in the family of *A Wedding* or the American cinema of today.

But where there is Lillian Gish there is hope, for an orphan of the storm has become cinema's greatest abider and endurer.

"I'm a strong tree with branches for many birds. I'm good for something in this old world and I know it too!" — Lillian Gish

as
Rachel Carson in

The Night of the Hunter (1955)



Lillian Gish in *Broken Blossoms*, 1919.

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9/20 De Pauw Univ. Greencastle, IN	9/28 Penn State Univ. State College, PA	10/10 State Univ. Of New York Delhi, NY
9/21 Memorial Hall Dayton, OH	10/2 Clarion State College Clarion, PA	10/11 Wilson Ice Arena Geneva, NY
9/24 Indiana Univ. Of PA Indiana, PA	10/3 Rider College Lawrenceville, NJ	10/12 Montclair State College Montclair, NJ
	10/4 Edinboro State College Edinboro, PA	

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On MCA RECORDS

Knights Continue Success

From Page 12

Anne."

"I'm very optimistic for a winning season, and hope to improve last season's record of 12-4, but the number of players and injuries will be a key factor," says Hoffman. Hoffman stated, "The team has been great, and has had no interior problems."

The Lady Knights' first five matches are on the home surface. "They are easy matches, and we should be 5-0 before we go on the road. By then, the team should have the cohesion, and win no matter where we play," stated Hoffman.

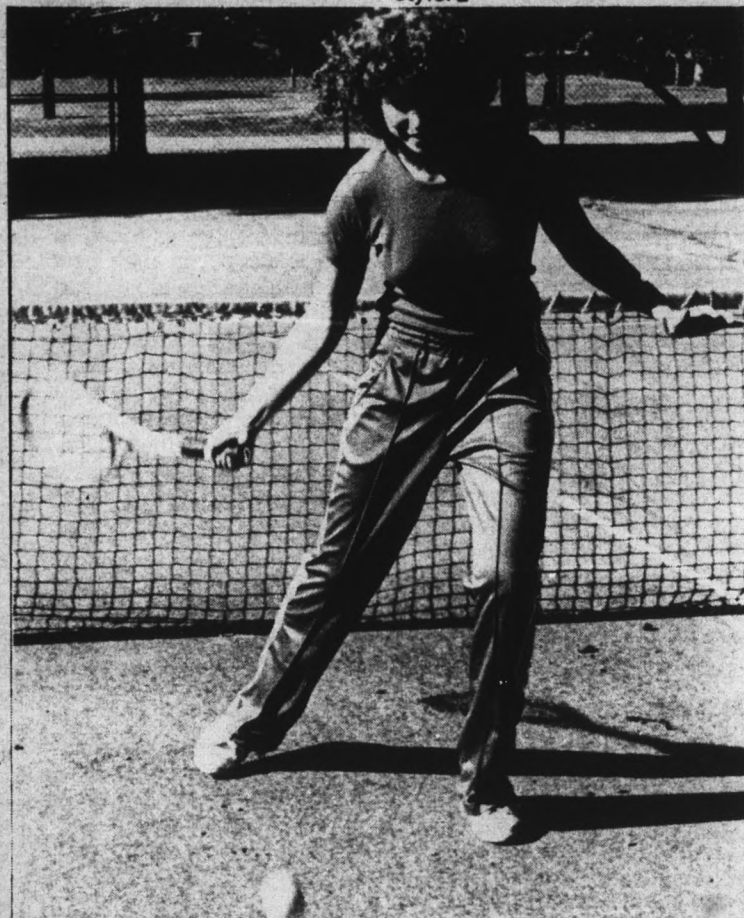
The team has already started on the winning path by winning its first two matches over a weak Albertus Magnus Team, in which Hoffman said, "We played our bottom five players

and won 4-1." Last Thursday, U.B. trounced King's College, 7-0.

Augltry stated, "I'm very excited for my last year. Playing on the Tennis Team has made my college-life great." Augltry won on Thursday 6-1, 6-1, and dominated her opponent throughout the match. Podesta also won in the same fashion: 6-1, 6-0.

Hoffman stated, "The new players will give a lot of competition, and everybody wants to play." Nash said, "The team looks good, and the new coach is easy to work with."

With all this talent, the new and old, the Lady Knights are starting the '80s in winning style. ■



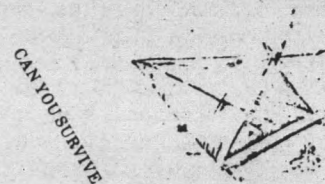
New tennis coach Alice Hoffman leads Lady Knights into 1980's. Photo By Lisa Gagnon

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"THE REJUVENATION OF KEVIN O'NEILL"

Last year about this time Kevin O'Neill was fat, out of shape, and not really prepared to handle the big load that Coach Webster was about to put on him. He and the great Carlton Hurdle were to be the basketball team's co-captains. One thing that I can say about this co-captain combination is that they may not have been the best co-captains in the world, but they were sure the best looking. Unfortunately good looks don't win many games. The only games that they won were with the women (which they had many of). In the beginning things seemed to go alright. The team looked tough. The only thing that they lacked was experience. Coach Webster was looking to Kevin and superstar forward Carlton Hurdle for leadership. But Carlton was too busy scoring points and running around playing Casanova with Adrian Fletcher to take time in providing good leadership, and Kevin just couldn't play his

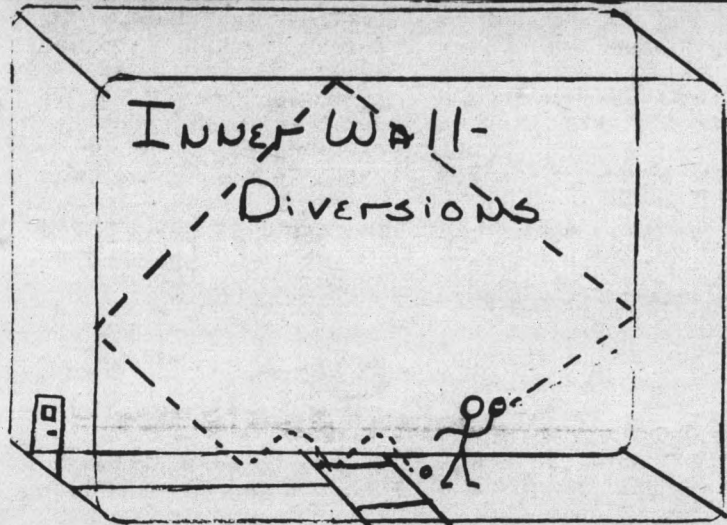
game effectively and perform the role of co-captain also. This led to problems. The problem mainly involved the communication between the Coach and K.O. (Kevin O'Neill). Carlton didn't have a communication problem with the Coach because, although they argue a lot on the court, they are very good friends off the court. They talked out their problems. Kevin did not talk to Webster and Webster didn't talk to K.O. So this led to a communication gap. This led to misunderstandings between Coach and K.O. then at one game in Baltimore, Carlton Hurdle had hurt his ligaments. The team was up by twenty points. We lost because soon after Hurdle left K.O. had all of the pressure on him (Steve Markoski, Adrian Fletcher, and Moriarty had not come on yet) and he decided that the pressure was too much and asked to come out. We lost the game in double overtime. After that it was all downhill for K.O. He had chip bones floating around his ankle. This sidelined him for the season. That game and the injury did not help Kevin in his relationship with Coach Webster. In fact, the communication gap grew even bigger. Some people thought that he might not return to school. (This cost him his co-captainship).

Kevin O'Neill is back. He looks like a new K.O. He is running every day with the other players. He is acting like a co-captain should. He is coming on so fast that with the addition of Eddie Petrie, a great shooter (almost as good as Hurdle); Adrian Fletcher, a very good play maker and penetrator; Brian Moriarty, another long range jumpshooter; Buddy Bray, the defensive whiz, plus Greg Bayard and Richard Gudiatius, U.B. has the best backcourt in the Nation (Division II). He (Kev) has now accepted the role that a leader should play. I asked him why? "Well the opportunity to get a degree isn't handed to everybody. I have many friends up here. And I have had many good times on and off the court. I felt that I owed it to my friends and the team to come back." I have known Kev for a long time and what he is trying to say is that he does have some pride. He wants people to know that he went out a winner and not as a washed up has been. He wants to be and will be. "I want to contribute to the team's success this year. I am enthusiastic about getting a degree in psychology and business. I am where I want to be at this point in time in my life. This makes me happy. I talked to Webster and everything is cool." Alright K.O. now that the co-captain

pressure has been taken off of Kev he feels that he is going to go off this year. Welcome back K.O. In case you didn't know K.O. is batting .850 as of last night (HaHa).

Sure Shots Corner

BY HOLLYWOOD HURDLE



INNER-WALL DIVERSIONS BY W.F.X.F. JR.

"Hey Ref what are you blind. Don't you officials know the damn rules?" "I'll tell you this program stinks, it's a war out on the courts not a basketball game." "The ref has no idea what he's doing out there." These are different comments we have heard about Intramural officiating in the past and we've felt we would have to live with the problem of poor officiating in our Intramural-Recreational program.

Different systems have been tried by Directors in the past. One was to grab any warm body near a playing field or court, quickly explain the rules, throw a whistle in his hand and shove the poor guy out on to the field. Another great system was to force teams to assign players to officiate at least three games a season. Which would inevitably end in one team claiming that the official was pulling for the other team to win in order to better his teams standing in the league. One irrational student suggested that we hire "real" officials, you know the N.C.A.A. type, to do the games. Which would end up in the expenditure of the entire Intramural-Recreational Program budget within two days of the opening of basketball season.

What we have come up with is the Intramural-Recreational Sports Program Officials Association/I.R.S.P.O.A. And in order to join you must be able to say the title three times fast. But seriously folks, this program has been used at many universities to insure the participants the most competent student officials possible. The

Association, thru a series of officials clinics and meetings, is designed to assist the Director in procuring, training, and evaluating student officials. Only those individuals who are members of the association will be eligible to officiate games. An official will earn \$2.50 per game, so it is an excellent way to supplement one's income during the school year. It is also good experience for those people interested in officiating as part-time career. Anyone, including women can join the association by contacting me, Bill Flynn, at the Wheeler Recreation Center or by calling 576-4460 x4460 if you're on campus. This year we will be running a basketball officials' clinic. People who attend the clinics will have priority when it comes to assigning games during the Intramural Basketball season. This year we will be needing officials for, Flag Football, Indoor Soccer, 5 on 5 Basketball, and Floor Hockey so sign up soon!

Since the University Avenue deadline is a week before printing, I have no update on what's going on in the Tennis or Racquetball tournaments or what is happening in the Tennis, Racquetball and Softball leagues. As of this writing there is only one team signed up for softball with one day left to register. The team that has signed is "the Hope to be here next years" with first year law students Jerry McEnery and Peter McGuinness leading the team. So I'll go out on a limb and predict "the Hope to be here next years" walk away with the Softball crown in 1980. I know that in the past the deadlines

have been extended but this year to help make the program run more efficiently, the deadlines will be strictly adhered to.

Registration for Co-Ed Ultimate Frisbee, and Flag Football will begin this Monday, and the deadline is Thursday, Oct. 9th. For those of you who are not familiar with ultimate frisbee, it is a combination of football and a favorite childhood game "Keepaway." It is similar to Football in that you must catch the frisbee in an end zone in order to score points. It is nothing like Football in that there is no contact allowed. The "Keepaway" aspect of the game is because play does not stop, the only way to gain possession of the Frisbee is by intercepting a pass. This sport is an excellent chance for a group of good friends to get together and spend the afternoon, running around, laughing a little, and just having a good time. So come on down to the center and sign up for this "New" Recreational sport offered through your Intramural Recreational Sports Program. ■

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S P O R T S W E E K L Y



Coach Fran Bacon seems displeased by call during a recent Purple Knight soccer game. Some team members look on.

Fran Bacon: Totally Committed To Bridgeport's Sports Program

MARK JAFFEE
Sports Editor

"When we win, we all win. When we lose, it's the coach, who loses."

Fran Bacon, coach of the Purple Knights soccer team, accepts this saying even though Bridgeport's successes and failures do not always revolve around the coach's actions on the field. "I am in charge so I accept the criticism that I get when the team loses."

One would think that putting intercollegiate team, on a field is a chore in itself; and it certainly is. But here, Bacon does his own recruiting for players, along with planning for the upcoming season throughout the academic school year. Last year, assistant coaches Dennis Lukens and Tom Dolan gave the Knights a lot of experience on both sides of the field. But this season the two have left their positions at the University, so Bacon has no one to turn to if a problem comes up. Tom Sawyer, director of the Wheeler Recreation Center, will help this season, mainly with conditioning and with the goalkeepers. "Continuity is the problem that we have been facing," said Bacon. "We have a new assistant every year and it is a big adjustment. The probable reason for the change after each season is the pay, which is only \$500 to \$700 a year and no one had applied for the job."

If you think Bacon's job stops here, you're wrong. "We don't have a grounds crew at the University, since the facilities are city fields," said Bacon. So, in essence, the athletes help Bacon get the fields ready for play.

"While I'm putting the nets up at Seaside, I'm wondering if Alabama's Bear Bryant is painting his goal-posts." Bacon does not mean this quotation literally, but he is pointing out the commitment which he has been trying to give to Bridgeport for the last 12 years.

Getting back to Bacon's main job at hand — leading the Purple Knights to a successful soccer season: Bridgeport's record presently stands at 2-2 after shutting out U MASS, 1-0, last Thursday, and losing in a close contest to Long Island U. on Saturday, 3-1.

"The loss to LIU will not hurt us too much because it does not count in the New England

standings, but it is a game we should have won," Bacon said. UB's only New England loss was at the expense of UCONN, number one regionally and sixth in the nation. Even though Bridgeport was outshot 18-5 in the game, the scoring did not indicate that at all. Two of LIU's goals came on deflections by UB's players. With the game in a 1-1 deadlock UB's Benedict Wisseh missed an open net opportunity from six feet away, which hit the post. At that point, the momentum definitely changed hands, eventually putting the Knights on the losing end at the tail portion of the contest.

Sitting in his office last Wednesday, Bacon spoke about the last two seasons of mediocrity.

"The opponents are getting better and the schedule is getting tougher," said Bacon. "The soccer talent is being spread around the New England area and each game is up for grabs."

It has been nothing but a money problem trying to get the highly scouted players out of high school. "Financial Aid has been the same for a long time and we have not increased it," said Bacon. "We are losing players due to lack of money and because the academic standards in this school are getting higher all the time. I think that is great, but the kids that can't get in here go on to schools we play against."

Communication between a coach and his players is something which goes way beyond the field of play; and in the college ranks, a coach can be their only advisor.

"I think I'm close with my players both on and off the field," said Bacon. "Some players may be afraid of me, but in any event, I think I would be the first one the player would turn to if he got into trouble."

Once the gun sounds to start a game, a coach's actions may seem a little out of the ordinary especially when a spectator hears nothing but screams from the sidelines. Bacon sees the only way to be heard is to yell. "Some people may think it is not constructive to holler. There are no time-outs in soccer, so you must be able to communicate with players. Out of most of the teams we play, I'm the least excitable of the coaches." "I don't yell to chastise my players,

I just try to make them better players."

Foreign soccer players coming into this country have made soccer a more exciting game and the fans really are loving their style of play; just look at the turnouts at the stadiums in the pros.

Here at Bridgeport, foreigners too have made a big hit with their play. Benedict Wisseh from Liberia and Gerald Anekwe, from Nigeria, are both performing to the needs of the Purple Knights, offensively.

"A good foreign player plus American skill and play experience is a great mixture," said Bacon. Foreigners are great offensively but the Americans could teach them a lot about defense. If we had their skill, we wouldn't need foreigners."

One would think that the language barrier between the Americans and the foreigners would create a problem. "A soccer ball speaks an international game, so there is no language problem," Bacon added. "Learning to play together as a team will take time and hopefully by the middle of the season, we can blend together."

"The mixture of the freshman class is a good one, we just have to wait and see how fast the young players can acquire experience and develop as a team."

Only time will tell whether the Purple Knights can come back from a two year absence in the play-offs. Thus far, Bridgeport has held its own, both offensively and defensively. Combine many freshmen, two foreigners, and a possible refurbished field in the near future: this could turn the tide and make the Knights a New England power once again.

"The Board of Park Commissioners told a group of people Thursday night that it would try and improve the soccer fields at Seaside Park." "They have talked about fixing the fields, but they don't have to play on them," said Bacon.

Well, for 12 years, Fran Bacon has been totally committed to UB and making excuses to other teams about the fields is something that he shouldn't have to do. Bacon's main goal is to have his team give its best shot. His past record proves that given the right combinations, he could be at the helm of a consistent winner. ■

U. S. Field Hockey Team In Sight For Donna Nielsen

BY SHARI KAPLIN
Sports Staff

When Donna Nielsen was younger, she preferred playing ice hockey with her brothers to having tea parties for dolls with her sisters.

"I was always pretty much of a tomboy. My brothers played ice hockey in the winter and in the summer hit balls around with hockey sticks in the backyard. I was a natural athlete and I enjoyed playing with them. I picked up good stickwork, which is the best part of my game now."

Donna began playing field hockey in junior high but it wasn't until she saw the U.S. team on tour in junior high that she became hooked.

"I watched them and I felt challenged. I wanted to be as good as them. It was a feeling inside of me and I worked as hard as I could to overcome it. I want to be the best."

This December, Nielsen has a chance to find out just how good she is, when she tries out for the 1984 U.S. Olympic Field Hockey team. But how did her quest for gold begin?

"As soon as I left school in May, I began training really hard. I was selected to attend the United States Developmental 'C' camp held at Springfield College, and by the time I got there, I'd lost twelve pounds and was in really good shape. Next I was selected to go on to 'B' level camp held at Smith College and then was one of 80 athletes selected to attend 'A' level camp held at Colorado Springs."

"'A' camp was physically exhausting. They drilled us into the ground with triple sessions; two and a half in the morning, three in the afternoon and two games at night. The air in Colorado is a lot thinner too, so it took a lot of getting used to."

"The girls at the camp were older and they played a more experienced game. They thought more and knew where to pass and cut. I had an ad-

vantage of being younger and faster and although I was nervous, by the end of the week I was playing the kind of game the U.S. coach wanted."

At the end of the week, Nielsen was one of 45 girls picked for the U.S. squad and then was selected to a team composed of athletes 21 and under to play against a Canadian team.

"We played a three game tournament that we lost. The excitement was there for the first game but we were all mentally tired and drained. All everyone wanted to do was go home because by this point we'd been playing field hockey for the entire month of July and some of August."

December 26-30, Nielsen will be in Virginia trying out for the United States touring team which is also the 1984 Olympics squad. There are 45 girls vying for berths on the team but only 18 will be selected.

"It's going to be hard to make it in December and if I do make it, it doesn't mean I can sit back and relax. They can cut you at any time over the next four years which is good, because it keeps you working."

"I was really skeptical of this year's season. We lost one senior, and two players opted to play volleyball, but the returning players and freshmen are really good. Before I came back, my friends all said 'Donna, you're U.S. material, why don't you switch to a field hockey school like U. Mass. or Penn. State' and I considered it, but I feel dedicated to Coach Debbie Harrison. She's as good as any of the U.S. coaches and she has taught me a lot. I need pressure; someone on my back all the time, because there are times when I really don't want to play and she's always there to get me going. Harrison can build up a good hockey school, all she needs are U.S. players who won't leave after one or two years. ■



Sophomore Donna Nielsen — 1984 Olympics her quest for the gold.

Knights Beginning 80's With Continued Success

BY JULIAN COHEN
Sports Staff

A new decade, a new coach, and a lot of experience add up to another successful year for the U.B. Ladies' Tennis Team. Rookie Coach Alice Hoffman will bring to the University four years of playing experience (at Ohio University), and a year of coaching the Men's and Women's Swim Team at Xavier College.

At U.B., Hoffman will have eight returning players, including last year's top performers. Senior Dewette

Augltry, and second year player Laurie Nash. Hoffman plans to keep 11-14 players, and stressed the play of challenge matches in practice. "It's simple," says Hoffman, "Whoever wins in practice, plays in the next match." Already there has been a surprise; Augltry, who was last year's number-one seed, was beaten by transfer player Anne Podesta. Augltry, who is hampered with a knee injury, said, "I was beaten by a better player," but added that, "I'll come back and hopefully beat

See Page 10